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SYNOPSIS OF TIECK'S NOVEL ENTITLED 'MUSICAL JOYS AND SUFFERINGS.'

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

[Concluded from page 53.]

Next morning the count finds the little house abandoned; the inhabitants had left it with their effects before day-break and the Italian also is nowhere to be seen.

On the same day, a fine, clear autumn day, the musical layman, makes an excursion with his daughter to the neighboring valley. They meet Julia here, who answers, on their friendly inquiries, that she waits here since morning for her father, who must have met with some accident, she is afraid. They learn from her communications that her father, the old musician in the grove of firs, had left town, because, late last night the count and some others had heard her singing, and wanted admission. Her father had resolved, that she should not sing before anybody, and had taken the promise from her to sing only with his permission and in his presence; thus taking even the opportunity from her to assist him by her talent in his poverty. The fair maiden weeps bitterly; but the layman and his daughter console her in the most delicate manner, they take her with them into the tavern, and propose to take her in the evening back into the town, if her father should not come in the meantime.

There is but one road that leads into the town and they cannot miss her father, if he should be coming out. Julia brightens up during dinner, and talks with much spirit of music and the manner in which her father practises it.

Julia accompanies them back to town. In the main street they find a crowd of people; the guard makes room and the layman sees with astonishment, that they carry the Italian along a prisoner. They hear from one of the bystanders, that the dark scoundrel had murdered just now an old man. Passing on a little further, the count rushes out from a large house, and assists Julia, with an expression of the greatest delight to step from the carriage. The layman and his daughter follow.

In the saloon Julia finds her father sitting in an easy chair, pale and exhausted, but without any harm. He had been detained for a long while in the police office on account of his passports, and when he had got through this business and was hurrying after his daughter, he had met the foolish Italian, who had straightway attacked him, but had been taken off by the bystanders and given into custody.—The old man thanks the count and prepares to go away. But the count detains him and begs Julia's hand of him. The old man is so overcome that he cannot speak for awhile, but then he asks Julia, who, greatly excited, cannot say no. The count's image had reigned, since that evening at the Baron's in her heart. The old man joins their hands.

The layman asks him, how he could make his daughter promise him, to deny her heavenly talent to every body? For an answer, he relates his musical career. He had married a singer, but had lost her after a short and happy matrimony, and his daughter remained as his only solace. He educated her with great care and she exceeded his expectations. She was called to a great court, as chamber-singer, and now he hoped to reap the fruit of his long and active life. She sang more divinely than ever before, but no applause! Nay, the old chapel-master said, the girl must have instruction from a good singer, she must acquire style. This was the concert in which the count had heard her. The old man had been so vexed, at this result, that he had left the city the same night and had made his daughter promise him not to sing before any body, for the people were not worth her singing. The further events of their life are told in the foregoing pages.

In the evening is the solemn betrothment—but Julia undertakes,

before their wedding-day, to sing the soprano part in the chapel-master's opera.

The count, before going to the opera on the night of the representation, talks to the old Italian, alone in his study. You had the other day very nearly made mischief like an old fool! You may go back now to your own country; here are the means, and you will if you behave quietly regularly receive your pension, which will make your old age glad and free from care.

"Excellenza," answers the Italian confounded, "I beg your pardon on my knees, for my intention to beat your father-in-law, the old malicious Hortensio, who ruins all the music. I had waited at his door for a long while and had at last fallen asleep from fatigue and *chagrin*,—during which time he had run off. I examined all the villages of the vicinity and returned quite tired; when he ran past me across the street. How could I help then, seizing the moment and beating him soundly? I could not have forborne it though it had been my own father.

On Julia's appearing in the beautifully composed opera, and bringing forth her tones pearly and clear as crystal, the delight of the public knows no bounds. Some friends of the obstinate *Prima Donna* try to raise a hiss, but they are quickly turned out of doors. When she finishes the great air, the applause is so deafening, that music and play must come for awhile to a dead halt. But after the house is still again, a single hoarse voice is heard from the pit; "good for nothing—miserable quackery—no execution—it is only the German spiritual manner of the crazy Mr. Hortensio!" It was the old Italian who gave vent to his feelings, but was quickly set down outside.

Never had an opera succeeded so well in the city as this one. The chapel-master is too happy, the father contented, the count in raptures, the layman dreams himself back to former years, and the enthusiast, to the delight of the rest, is without words.

Very soon the wedding of the happy couple is celebrated. The count retires to some of his large estates, where he gets up concerts of ancient music and of Hortensio's operas, and the absent friends hear in his letters only of the serene enjoyment of a pair so singularly united.

SUBSTITUTE FOR MAELZEL'S METRONOME.

In almost all the modern compositions the composer's ideas of the time in which the piece ought to be played, are intimated by a refer-

ence to the Metronome, an ingenious invention by Mr. Maelzel, technical terms being too vague to give a definite impression of the composer's idea of the suitable time for a movement.

This machine consists chiefly of a pendulum, the length of which admits of being changed. Of course the lower the weight hangs or the longer the pendulum is, the slower will be its vibrations. Mr. Maelzel has therefore graduated the pendulum-rod, and placed against each mark of division the corresponding number of beats, which the pendulum will make in a minute. Thus a means is furnished of measuring the time of the piece. Thus ♩ = 100 Maelzel's Metronome—means that the piece should be played so quick, that just 100 crotchets are performed in a minute; and the value of each crotchet is found out by screwing the weight of the pendulum up to the line against which 100 is marked. On setting the pendulum in motion, the vibrations will give the proper time of the crotchets.

The Metronome is thus a very desirable thing, but it is at the same time rare in this country and very expensive. It will therefore be very desirable to have the following substitute for it, as suggested by G. Weber in his theory of Music, and which every body can make for himself. It is only necessary to take a string and to fasten at the end of it a small weight, say a bullet, thus transforming it into a pendulum, the vibrations of which will be slower or quicker according to the greater or smaller length of the string. Thus a pendulum of 38 inches Rheinish measure will vibrate 60 times in a minute, and therefore just be equal to 60 of Maelzel's Metronome. In this way all the numbers of Maelzel's Metronome have been calculated, giving the following table.

Maelzel.		Inches.	Maelzel.		Inches.	Maelzel.		Inches.
50	=	55	76	=	24	116	=	10
52	=	50	80	=	21	120	=	9
54	=	47	84	=	19	126	=	8
56	=	44	88	=	18	132	=	7½
58	=	41	92	=	16	138	=	7
60	=	38	96	=	15	144	=	6½
63	=	34	100	=	14	152	=	6
66	=	31	104	=	13	160	=	5
69	=	29	108	=	12			
72	=	26	112	=	11			

The Rheinish inch is axactly of the following length.

Take your string pendulum of at least the above length of 55 inches

and make a knot at every length that is marked in the above table; and you need only take hold of it by the knot, that is pointed out by the signature above the piece and set it in motion, swinging to and fro, and every move will give you the time wanted; only observe not to swing it too forcibly, for the ball will then retard a little; but it is not material to have the length of each knot very exact, for even an inch will make hardly any perceptible difference. The greater or smaller weight is also of no importance. For instance a piece is marked ♩ Maelz. Met. 72. You find 72 = 26 inches, take the pendulum at the knot which is marked and observe its vibrations, and you have the time.

We would make here one remark in regard to the proper use of Maelzel's Metronome. It is originally not designed as an instrument by which to *keep* the time, but only as one to *indicate* it, and to use in the former way, except in exercises, for the mere purpose of learning to keep time, would take away the spirit of the pupil's performance, making it a mechanical affair, and him, if he succeeds in conforming to it, a *slave* of time.

THE HUMAN VOICE.

A PHYSIOLOGICAL-ACOUSTICAL HYPOTHESIS. BY DR. GOTTFRIED WEBER.

Concluded from page 59.

This hypothesis seems to be confirmed by the circumstance that the characteristic difference in the quality of tone (*timbre* in French) is *very similar* to that of the harmonics of a string, which have a milder, flute-like character, as compared with their fundamental tone. The harmonics on strings might therefore be called their Falsetto tones; and the Falsetto tones of the human throat its harmonics. A further confirmation of this supposition appears in the circumstance that in most voices several *grades* of the Falsetto may be observed, and that it can be plainly distinguished where the series of the harmonics 2 ceases and a new one of harmonics 3 begins; and sometimes even a further register 4 may be distinguished. To give an example, a bass singer can easily produce the tones G to $\bar{c}$ in his chest voice. The tone $\bar{d}$ requires some exertion; and the tones $\bar{e}$ flat, $\bar{e}$ and $\bar{f}$ still more. He can produce them however

much easier by a certain, well-known, but indescribable position of the organs of voice as Falsetto tones. The tone $\bar{d}$ therefore, according to the analogy of the vibrations of strings, is the first harmonic (2) of d, $\bar{e}$ flat is the first harmonic of e flat, &c. The circumstance, that these tones require much less exertion than even lower chest tones, indicates clearly, that in producing these Falsetto tones the organ of voice (the ligaments of the larynx) is much less stretched than in such chest tones. The bass singer, for instance, needs only stretch his organ to g, in order to produce the Falsetto $\bar{g}$ as by-tone II of it.

The bass voice can seldom reach higher in this manner than $\bar{a}$. But many singers succeed, by another alteration in the position of the organs of the voice, in forcing quite a number of still higher tones, which are again of a different quality, and may not improbably be considered as the result of the third manner of vibration (3), and I have known bass voices, who could force, by gradually bringing into play different higher registers, a compass from F to $\bar{\bar{f}}$.

These views may be carried farther, and it is by no means an implausible assertion, that female and boys' voices consist mostly of harmonics. For even the female Soprano voice produces the lower tones C, $\bar{c}$, $\bar{c}$ sharp, and even $\bar{d}$ and $\bar{d}$ sharp generally in a very different, often rough and more manly quality, than the higher tones, which leads to consider them as chest tones, and the higher ones so very different and much milder, although they are generally called chest tones, as harmonics 2.

§ 5. I have so far carried out the hypothesis of comparing the human organ of voice to stretched strings. But there are some difficulties in the way; not only the very disproportionate shortness of the vocal ligaments, but more particularly the difference of their form from that of a free stretched string.

These two obstacles however are avoided by considering said organs, not as vibrating *strings*, but as vibrating *membranes*.*

In membranes a much shorter body is sufficient to produce the lower tones, and moreover the form of the organ of voice is very much like them. In sounding bodies of this kind a first, second,

* Being made to sound by the breath in the way of the springs of the æolodicon, or of the reeds of the so-called reed stops of the organ.—*Note of the author.*

third, and further manner of vibration takes place in a similar manner to that of the strings, only in somewhat different progressions.

We shall approach the real truth therefore if we assume *that the human organ of voice acts by no means as a wind instrument nor as a stringed instrument, but as a sounding membrane or lamella*, in a similar manner as the *æolodicon* or the *reed stops* of the organ.*

* I say as æolodicon, or as reed stop, and *therefore by no means* as wind instrument. For there is no doubt that neither the one nor the other comes within the category of wind instruments properly so called.

In the æolodicon the tongue is undoubtedly alone the tone-giving body, the wind passing over it being only the means by whose friction the tongue is put in motion, as the strings are put into vibration by the friction of the bow.

But also the reed stops of our organs are, notwithstanding their external similarity to other organ pipes and wind instruments, essentially different. I will explain here, in order to be understood by all, the nature of this kind of pipes.

There are two main varieties of organ pipes. The first, technically called *flute stops*, *labial pipes* (French, tuyaux à bouche) are those, that are blown by means of a mouthpiece, similar to those of a flageolet, or of a common toy flute ; that is, a stream of air thrown in through a narrow crevice of the mouthpiece at the one end of the tube puts the column of air enclosed in it in its whole length, into vibration, thus making it sound. Pipes of this kind of course are proper wind instruments.

But there is another kind of organ pipes, very different from this first, called reed stops, (French, tuyaux à anche). Their sound is produced by a stream of air rushing over a little strip of brass leaf (the tongue, reed, anche in French) and making it sound in a similar manner as in the æolodicon. Those, who have no opportunity to examine this in organs, need only take a common toy trumpet to pieces, and they will find it is nothing else but a reed pipe. The mouthpiece of the clarinet with its reed, may also serve as an illustration of such a reed ; (it is called anche in French.)

I have asserted, at another place, of these reed stops, that in them the column of air is not the tone-giving body ; and I prove it plainly by the fact that the height of tone depends in them but very little on the length of the pipes ; in the stop, ominously called *vox humana* for instance, the pipe, sounding the eight feet C is in some organs only of eight inches in length, according to Schlimbach even sometimes shorter. A further proof is, that the same pipe will give very different tones by lengthening or shortening the tongue by means of the wire that is attached to it for this end, while even considerable prolongations or shortenings of the pipe do not effect a perceptible sharpening or flattening of the tone.

This is different in the clarinet, which is made to sound by means of a reed, but in which the length of the tube is certainly of so great and material influence on the height of tone, that the whole playing of this instrument is founded on the lengthening or shortening of the tube by opening and shutting the holes. The vibrations of the reed appear only to serve as means of irritating the tone to its characteristic vibrations. The clarinet, the bassoon, the oboe, and other similar instruments are therefore proper wind instruments.

Reed pipes of *very great length* may gain the ascendency over the reed and

§ 6. Of these two instruments, the æolodicon and the reed stop in the organ, the human voice undoubtedly most resembles the latter. The essential difference between both is, that in the æolodicon the sound is communicated to the open air and by it to the ear immediately on its production by the reed—while in the reed stops the reed vibrates within a column of air, confined by the body of the pipe, which column, though too week to govern the vibrations of the reed, controls them however in so far, that it modifies the tone before its spreading; and the *quality* of sound depends materially on the condition and form of the body of the pipe, of its mouth and other similar circumstances.

Just like the reed of a reed stop the membranes of the vocal organs—the so-called vocal ligaments sound within the cavity of the larynx, which, similar to the body of the pipes in the *vox humana* stop of our organs, widens in the middle of its short length, and narrows towards the opening. How much the different position and form of this cavity varies and modifies the quality of the voice, we learn every moment by experience.

§ 7. Thus we have found that the human organ of voice acts like a reed pipe of the shorter kind in producing the tone. It is essentially different from this instrument only in the following points:

First; the body of a reed stop is stiff and immovable and its cavity therefore unchangeable, while the cavity from which the human voice emanates, is capable of the most varied and instant modifications.

Secondly, the human voice has not like the reed stop, but one mouth, but has the two outlets of the mouth and nose.

Thirdly, in the human throat there is not *one* membrane vibrating but *two*—the elastic vocal ligaments within the cavity of the larynx, whose elasticity and power of vibration appears to depend however on a proper degree of humidity, similar to that of the lips of the trumpeter, or hornplayer—or the reed of the clarinet.

Fourthly, as the tone of a reed pipe may, by drawing the wire and thus shortening or lengthening the reed, be either sharpened or flattened, so can also the human voice sound higher or lower tones. But this is effected in a less limited, and more varied manner. Instead of shortening the reeds, the human throat produces this effect

produce the tone like other instruments, that is, force the reed to accommodate its vibrations to those of the column of air, but in shorter pipes the vibrations of the reed predominate decidedly.—*Note of the author.*

probably by greater tension of the ligaments of the voice, and in doing so the singer uses the *chest voice.* But he can also produce the second and further kinds of vibrations (§ 4,) of which no use is made in reed stops, and thus he can produce the great compass of four octaves.

§ 8. I must forbear here to go into any further examinations for want of room, and of time to make more minute experiments, which I reserve to myself, when I am more at leisure. But I would call on Messrs. Chladni, Liscovius,* Maas, and others to make similar

* I have not yet had opportunity to acknowledge the very meritorious researches of this gentleman, which are the most full and perfect that we have on the subject. His theory is that the voice is produced merely by the passing of the breath through the narrow aperture in the wind pipe, and therefore in a similar way of the tones in whistling; thus making the ligaments not sounding bodies, but merely the means of widening and narrowing the aperture of the wind pipe. The wider this aperture the lower the tone, and vice versa, the narrower the higher the tone. In short, says Mr. Liscovius, man sings in the same manner in which he whistles.

But the immediate objection to this assertion is that the manner in which tones are produced in whistling is not yet satisfactorily explained. It may be said, that a sound is produced by forcing the air through a narrow, not very rough aperture—but this is no explanation of the cause but only a description of the effect; and moreover it is not always correct. For instance, blowing through a shooting trunk, through a small hole cut in paper—through the lower end of the first joint of the flute, forcing the air out of the mouth-hole—all this will not produce a sound.

But I go further and say that even in whistling the tones are by no means produced merely by widening or narrowing the opening of the lips. This will evidently appear by whistling successively the tones g $\bar{g}$ g or $\bar{\bar{c}}$ $\bar{c}$ $\bar{\bar{c}}$; when it will be perceived that the higher tone is rather produced by putting the tip of the tongue forward, than by narrowing the opening of the lips.

As to Dr. Liscovius's experiments on anatomical subjects, they appear in part to confirm my hypothesis; but it is a source of regret that he has not been so explicit in his reports of them, as we might desire. How was his apparatus, and his preparation? were the throats on which he operated of male or female subjects? of bass or of tenor voices—on which place did he touch the vocal chord while the tone continued? might it not be on a place which would produce harmonics? how was it possible to widen or narrow the glottis without altering the tension of the ligaments? and what does the author withal understand by tension of the ligaments? for he seems to call by that name as well that in the width as that in the length. It seems to me however that these experiments on dead subjects are altogether very fallacious, from the very circumstance that they can be made only on the dead body. All that nice playing of the muscles, aiding in the effect, all the action of the blood-vessels, and who knows what else is wanting;—not to mention that already the laying the organs

experiments and communicate the results. In hopes of such communications, I thought I might pass over many things which would be well worth a more minute examination; for instance the explanation of difference of the voice in *singing* and *speaking*, the voice produced in inhaling the breath—a clue to the production of those very low tones, which bass singers sometimes are able to produce even lower than their natural voice—the production of sound in whistling while inhaling or exhaling the breath—the mutation—the different qualities of tone, the tone of animals and other like matters.

REVIEW.

The Modern Psalmist; a Collection of Church Music, comprising the most popular Psalm and Hymn Tunes and Occasional Pieces in general use; together with a great variety of new tunes, anthems, motetts, sentences, chants, &c., by distinguished European authors; many of which have been composed or arranged expressly for this work; including, also, compositions by the editor never before published: the whole constituting a body of church music probably as extensive and complete as was ever issued. By* LOWELL MASON, *Professor in the Boston Academy of Music; editor of the Boston Handel and Haydn Society Collection, the Choir, the Boston Academy's Collection, and various other musical works. Published under the sanction of the Boston Academy of Music.

Church music in the United States, is very different in its whole character from that of the continent of Europe. We shall not of course, compare it to that of the Catholics, whose whole religion is based upon feeling, and who therefore, make use of all the exciting and imaginative power of the art, in its richest forms and combinations, to act upon the feelings of the worshipers. But even the Pro-

open for operating upon them makes a great alteration from the living body. For even if for the sake of the experiment the throat of a living animal had been cut open over the larynx, it would have altered the instrument materially; as much so in my opinion as if a hole were cut over the reed in a reed pipe, in order to see through it the manner in which the reed vibrates. For this reason too it would therefore be very interesting to be informed whether the tones produced at these experiments were real human tones, or at least very similar to them—and what notes they were? &c.—*Note of the author.*

testant Church music in Germany is very different from ours; for while there the steady, even-measured solemn choral rises up to God, we allow a more varied rhythm to enter our sacred psalms; we want a more lively expression of joy, a more mournful expression of sorrow; nay we do not disdain to take good secular melodies into our sacred music and naturalize them there. The great difference is, that in Germany the whole congregation sings, here in America, the psalms are sung by the choir to the congregation. The latter is therefore engaged merely as listener. This creates naturally in the choir a greater effort for musical effect, and in the congregation a greater desire for it; and this tendency has given our church music its character. We have transferred the natural, worldly expression of joy and sorrow into our psalms and hymns, and it is for this reason, that good secular melodies do not strike us as inappropriate, if we cannot trace them to inappropriate associations of ideas, or in other words directly to opera airs or light songs. This error, we hope, will rectify itself, and we think that this is beginning to be the case. The preference of congregational singing for religious—not for musical—effect is more and more acknowledged, and the first practical experiment in it will show that it is only the choral, that will bear to be sung by the whole congregation. And the choral will displace, we feel assured of it, all the psalm tunes in more varied rhythm, however beautiful, which are found in our present psalm-books. Old Hundred will rise heavenward from the united voices of a thousand congregations, when its companions in our present collections shall have been long forgotten. We would by no means banish all other music from the church service. No, let the choir at the proper time chant the praises of God, or sing his perfections in motettos or similar forms; but for the whole people the choral is preserved as their own form of church music. And they will sing the chorals, with which they have grown up.

But the time is yet far distant when this reformation will be carried into effect. Our present wants are yet very different, and we wished by the above remarks to put ourselves on the standard, from which we must judge a new collection of psalms. If, for instance, we find the subjects from secular songs or instrumental compositions adapted to sacred words, we must remember the saying of the English clergyman, that it is a pity the devil should have all the best airs, and that, more or less, all our compilers of church music have been largely moved by this same pity, and have acted upon it. We can

however, not omit to mention one very general evil resulting from this appropriation of secular music. For the short hymn tunes nothing suits but a short melody, the mere subject of a song or an instrumental piece; it cannot be preserved in its whole, but must be cut down or arranged. These arrangements, however, generally very sorely injure the symmetry of the rhythm of the original. For instance, by arranging the second strain of an air as a duett, and then repeating the first strain in chorus, in order to meet the wants of the verse; this is very often done; or by taking the mere first period of an instrumental piece, containing but half of the subject. All this leaves in our mind a feeling of incompleteness on hearing the strain.

We have remarked of instruction books, that the publication of a new one must be shown as necessary, that it must show an improvement on the former ones; with respect to collections of church music, we might, to a certain degree, say the same. Although psalm tunes fall fairly under the wide range of musical compositions, of which we said, let every man to whom song is given sing; yet it is desirable that the congregation should be acquainted with the tunes in order not to have their minds withdrawn from the intent of the words; or that new tunes should be such as easily impress themselves on the mind of the hearer.

In turning to the publication, placed at the head of this article, we find the editor introducing it with these remarks, bearing on the above points.

"It is evident that, under such circumstances, new wants will arise; new shools must be established; the number of teachers must be increased, and their qualifications elevated; and new books in the various departments of musical literature, will be required. The call for a new book of church music has been already heard, and it is with great pleasure that the editor, grateful for the very favorable reception of former works by the musical public, now presents another effort for their approbation, in "The Modern Psalmist."

"During a recent tour in Europe, it was a leading object with him to obtain materials for a work like this. In the prosecution of this design he visited many of the most important cities, and obtained from distinguished composers of different nations much manuscript music; and also a great variety of recent musical publications, English, German, and French, which had not before reached this country. From these sources, the selections of new music found in this volume, have been chiefly made. From the old English psalm tunes and German chorals of the fifteenth and sixteenth centuries, down to the compositions of the present day, selections have been made, embracing a diversity of style in melody, in harmony, and rhythmical construction,

hitherto unknown in psalmody, and by which its boundaries have been very much enlarged."

The work shares largely in the above-mentioned general characteristics of our publications of church music; it distinguishes itself however favorably from the author's former works of this kind, by the number of new tunes, taken from good composers, and among which we are particularly glad to recognise many chorals. The author's researches among the rich stores of beautiful musical themes in Germany have given him a wide range of selection, the cream of which is contained in this work. We should have liked a more general acknowledgment of the original authors of the different tunes, although we are aware that this is not generally done here. But the great advantage would be a more general inquiry into their works, a desire for their better acquaintance, and the art would materially gain by it; it would ultimately lead to the more general study of sterling and classical compositions.

The arrangement of the parts, also, favorably distinguishes itself by the greater independence and melodiousness of the subordinate parts. They move more freely and do not keep so stationary on a few notes, as we have been formerly accustomed to. A peculiarity in this work is the frequent recurrence of uncommon designations of time, such as 3-2, 4-2, 6-4. These being generally but transpositions of the original 3-4, 4-4, 6-8, and being executed exactly, as though they were marked thus, we do not consider this alteration an improvement. The long notes may, in reading, look more imposing, but in the actual performance the effect must be made the same as the original, or the melody will be spoiled. We do not say that these designations of time do not occur in original compositions; they are sometimes introduced by the best composers, though seldom, and only on weighty rhythmical considerations; nor do we say that they are, throughout the work, transpositions from the originals, but the majority evidently are, and we believe the author errs in thinking that the effect will be improved by it. Another peculiarity is the printing of the four parts on two staffs. The advantages of this improvement are explained in the preface, and we fully concur in them.

We take our leave of the work by directing the attention of our readers to the very good selection of exercises in the introductory instructions in the elements of vocal music.

[Communicated.]

ORIGINAL LETTER FROM BEETHOVEN.

When this eminent composer was at the baths of Toplitz, he received a letter accompanied by the present of a pocket book, from Emily M***, who had not only a good finger for the piano, but was an enthusiastic admirer of his compositions, at so early an age as eight years. The following was B.'s answer, and it speaks volumes in favor both of the heart and mind of the writer.

"Toplitz, 17th July, 1812.

"My sweet Emily! my dear friend!—'Tis at a late hour that the answer to your letter makes it appearance; a pressure of occupations and continued ill health must be my apology. My being at this spot for the recovery of my health attests the truth of this plea.

"A thousand thanks for the confidence you place in me; but tear not the laurel from the brows of Handel, Mozart, and Haydn; it is theirs of right; I have yet to earn it. Your pocket book is preserved amongst tokens from many others of an esteem, which I am as yet far from having deserved. Go on, but do not rest satisfied with mere practice, probe the art to its inmost recesses; it is deserving of the toil, for it is art and science alone which raise our souls to heaven. If at any time your heart should cherish a wish that I can gratify, my sweet Emily, write to me unreservedly. The genuine wooer of the arts can have no pride about him; he sees, to his sorrow, art possesses no limit; and darkly feels, how distant he is from the goal of his ambition; at the very moment when he is an object of admiration to others, perchance, he is lamenting that he has yet to attain that point, whither his better genius illumines the path before him, like a distant sun. I should prefer a visit to where you and yours are to be found, than to many a rich man's roof, whose inward poverty of soul is its own accuser. If ever I come to H****, it will be to greet you and yours; I admit no other title of esteem, than that which entitles a fellow creature to be numbered amongst the more excellent of his species; and where I find such an one, there I build my nest. If you are inclined to write to me dear Emily, direct your letter to this place, where I shall remain four weeks longer, or to Vienna; either will find me. Believe me, and regard me your friend and that of your family. Lewis Von Beethoven."

PRAISE AND CENSURE.

Lessing has said, "I know only one compliment to bestow upon an artist, and that is, that I assume him to be free from all vain sensitiveness; the art itself to be his highest aim; and that I can say of him, he likes to hear himself criticised freely and loudly, and would rather be estimated sometimes wrongly, than be judged more rarely. Whoever does not understand this flattery, has a rather doubtful claim to the name of an artist, and does not deserve to be studied." The *true* artist scorns unlimited admiration, and only the praise of that man rejoices him who he knows to have the courage to censure him, where it is necessary.

[Communicated.]

ECLECTIC ACADEMY OF MUSIC, CINCINNATI.

This Institution was formed in April, 1834, by a few gentlemen of this city, who had for some time been desirous of doing something to excite an interest in the subject of Music, and cultivate a more general knowledge of the science.

The first effort of the Association was to secure the services of Mr. T. B. Mason, (then a resident of Boston) as its professor, which office he still continues to fill. In the winter of 1834 and 5, the Institution was incorporated by the Legislature of Ohio, with power to hold property, make contracts; and for most of the time since that period, has been in active operation. The result of these operations, (through the influence and untiring efforts of Professor Mason in forming and instructing juvenile, primary and advanced classes, and in his gratuitous attention to the Academy's choir,) has been truly wonderful, not only in this city, but through the whole country. The taste of the community has been greatly improved, and the general interest in the subject has much increased. An entire reformation has been made in the style and character of the music in nearly all the Churches in Cincinnati, and in a majority of those in the country around; while an impetus has been given in this most delightful branch of study, which a few years of well directed effort, cannot fail to make coextensive with the remotest limits of the entire valley of the Mississippi.

The Academy has about seventy performing members, consisting of Ladies and Gentlemen, with an amateur orchestra of fifteen Instruments. Its meetings are once in each week, and a public performance the first Saturday evening in every month, and we hazard little in saying that in the performance of Music of the highest charac-

ter, the most difficult choruses of Handel, Haydn, Beethoven and other eminent composers, this Institution is not inferior to any Society in the country. Last season they gave the Oratorio of the Creation entire to a large and highly gratified audience, and without any assistance except from the members of the Institution.

The officers for the present year are the

Hon. Jacob Burnet, *President.*
J. E. Challis, *Vice President.*
C. D. Dana, *Corresponding Secretary.*
Moses Lyon, *Recording Secretary.*
Ashbel Merrill, *Treasurer.*
Wm. E. Norris, *Librarian.*
Thomas Newell, W. G. Neilson, D. Decamp, } *Trustees.*
T. B. Mason, Frederick Miller, } *Professors.*

CONCERTS.

We have again had a number of concerts, but very little new in them. The Handel and Haydn Society and the Musical Institute have repeated their stock pieces, the David and the Skeptic; and the miscellaneous concerts were also only a repetition of those of the preceding fortnight. We have only heard Mr. Knight's concert. Mr. Isenbeck played variations on the well known air, O dolce concento, and, being moreover in excellent tone that evening, gave universal and highly merited satisfaction. Mr. Ranger repeated his three or four comic songs. We must confess we cannot conceive how he manages to live upon them through all these concerts. Mr. Knight sung another of his neat little ballads: "O, fly to the prairie."—There is an individuality of conception in these compositions of his, which pleases us very much. Mr. Russell distinguished himself, as usual, by the astonishing length of his 'ho, ho, ho's,' and by a variety of sundry very novel tinkling shakes in the highest octaves of the pianoforte, and to which the said hohoho's must serve as the base, being sung in the tonic and dominant of the key.

The concert was not so well attended as those of either of the other two gentlemen: for which we are sorry, since Mr. Knight is undoubtedly of the three the most deserving of the patronage of the friends of the art. We are very glad to hear that he intends to stay with us for a longer time, for he would be an acquisition to our stock of good musicians.